

The GRANGE

Issue: 87

MARCH

2002

CHAIR'S DIARY

December 10th, – The Grange Christmas party. It was a successful affair in spite of the principle that whatever can go wrong, will. Several Grangers were taken ill just before the party and promised help did not materialize. However, other Grangers rallied round - we Grangers are nothing if not resourceful - and the party was 'on'. The results were not quite as the planning committee intended but no one seemed to notice, they were all too busy having a good time. The food was excellent as always, thanks to The Grange 'catering corps', I beg their pardon, the Modern Kitchen Chair and her helpers, they never let us down.

January 27th – The last day of *House Guests, Contemporary Artists in The Grange*. Over 15,000 visitors were welcomed to The Grange during the five months of the exhibit. All but one of our *House Guests* departed the following week causing some little disruption but also an unexpected benefit. The Music Room chandelier which was taken down for Luis Jacob's installation *In All Directions*, was cleaned as it was re-installed. We have never seen it looking so beautiful.

Robert Fones, the artist who created *Childless* in the anti-room to the Library, has agreed to leave it with us for a while. This piece has special significance to The Grange as it depicts the *Speedy* sailing off to the east. The *Speedy* sank with no survivors off Presqu' Ile, Ontario in 1804. One of the passengers was Solicitor-General Robert Gray, the original owner of The Grange land. D'Arcy Boulton junior bought the land from Solicitor-General Gray's estate and thereby the beginning of our proud history.

January 31st – With great regret we accepted the resignation of Georgette Caldwell as Staffing Chair. Georgette had worked diligently in this capacity for 6 long years and felt she needed to slow down somewhat, though she will continue as a Friday interpreter. Cathy Stroud, who is Wednesday afternoon Day Captain and part of the Housekeeping team, has agreed to take on this

additional position. The Grange and the Gallery owes a great deal to these dedicated volunteers.

February 10th – Another party! This time to say official 'farewell' to our *House Guests*. This was a very pleasant gathering attended by Grange volunteers and Gallery staff including artists Luis Jacob and Robert Fones, also Jill Cuthbertson, Manager of Exhibitions and Jessica Bradley, curator of Contemporary Art. Without these two ladies our *House Guests* would not have been welcomed. Sadly we also had to say 'farewell' to many of the volunteers who had helped with the *House Guests* exhibition.

February 16th – Training Session for the 15 *House Guests* volunteers who have elected to stay on and to become historical interpreters. These 'new' volunteers spent the day at The Grange taking in a general information session in the morning with Jenny and a detailed kitchen training in the afternoon conducted by Cathy Stroud and June O'Brien. We hope these "new" volunteers will be with us for a long time.

March 4th – Sewing Bee – So that the new volunteers may be costumed a sewing bee was organized under the direction of Nancy Lofft. Nancy had four or five helpers hand-sewing aprons. She was extremely pleased with the day's production.

P.S. I am pleased to be able to welcome another 'new' volunteer, Beverley Hain. Actually she was a Grange volunteer 15 years ago, and is delighted to be back.

Avril Stringer, Chair, The Grange

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HELP WANTED

Want to do that little bit extra with your volunteer endeavours? The Grange is looking for the following:

- **SECRETARY** to take minutes of the Executive and Day Captain's Meetings
- **Chair of Historic kitchens**
- **Chair of Modern kitchen**

Please speak to Avril Stringer, or Jenny Rieger for more information.

REMINDER

Please submit your news articles for the next Grange newsletter by
Wednesday, May 8, 2002.

COMING EVENTS

The Grange Annual Bus Trip

Date: Monday April 29, 2002
Time: 8:45 am at the AGO entrance
Cost: \$ 60 per person

This year's trip takes us to Queenston and Niagara-on-the-Lake.

Features: The Weir Collection at the Riverbank in Queenston; lunch at the Queenston Heights Restaurant; St. Mark's Church in Niagara-on-the Lake, Niagara-on-the-Lake Museum, walk about the town with Peter and Ann Stokes.

Please see information board for more details. Contact person: Helvi Hunter

The Grange Annual General Meeting

Date: Monday, May 13, 2002

Please check the information bulletin board for future details.



LETTERS TO THE EDITOR

The editors would like to take this opportunity to invite our volunteers and other readers of The Grange Newsletter to send us your questions and comments. The February Volunteer Supper was a "Town Hall Meeting" format which sparked many interesting points for discussion and we would like to continue the communication using our newsletter.

Please send us your questions by either calling (416) 979-6660 ext: 237 / 338, leaving us a note in The Grange Newsletter mail box or by sending an email to Avril Stringer, Jenny Rieger or Elaine Maloney (see email listings).

We look forward to hearing from you!

VOLUNTEER NEWS

GET WELL SOON:

Bea Calendino is convalescing and will be away for some time. Her Wednesday 11-3pm volunteer group misses her - especially when she makes cake!

DID YOU KNOW:

Loraine Warren's father-in-law was taught to read by Catherine Paar-Trail. He was a very young boy while she was a very old lady! Loraine volunteers on Wednesday, 11-3pm.

NEW VOLUNTEER:

We welcome Beverly Hain to the Tuesday 11-3pm volunteer group. Beverly used to be a Granger about 15 years ago. This proves the theory that once The Grange is in your blood, it never leaves!

The Grange Volunteer Executive 2001-2002

CHAIR

Avril Stringer
(416) 979-6660 ext: 338
Grange_Volunteer@ago.net

SECRETARY

TBA

TREASURER/RESEARCH

Avril Stringer

COMMITTEES

CONTINUING EDUCATION

Helvi Hunter

HOUSE COMMITTEE

Jane Heinemann

HISTORIC KITCHENS

Elaine Freedman

MODERN KITCHEN

Jane Ash
Elvira Putrus

STAFFING

Catherine Stroud

DAY CAPTAINS

Monday: Jane Heinemann
Tuesday: Elvira Putrus
Wednesday: Cathy Stroud
Wednesday Bridge: Helvi Hunter
Wednesday Eve: Marg McGuigan
Thursday: June O'Brien
Friday: Beverley Sutton
Saturday: Ninette Gyorody
Sunday: Edna Rigby

NEWSLETTER EDITOR

Elaine Maloney
emaloney@canada.com

CURATORIAL ASSISTANT

Jenny Rieger
(416) 979-6660 ext: 237
Jennifer_Rieger@ago.net

CURATORIAL CORNER

- Jenny Rieger, Curatorial Assistant -

I am writing this in the middle of a very busy March Break. Usually, the March Corner is taken up with what I call spring cleaning. This year, I am going to comment on the discussions that took place at our February town hall meeting. It was a very dynamic and interesting session with lots of questions and suggestions. To make it easier for those who were not there, I will divide the discussions into sections.

Executive: The executive of The Grange volunteers is made up of various "chair people". In actual fact, few of these are actually chair's of a committee, rather they are single positions. This means that there is no one being primed to take over the chair position. It was felt that people need to be more aware of the work that is done by the various executive members so that we can get more turnover on the executive. The list of the positions is in the front of the newsletter, Avril is preparing written job descriptions that will be posted and all Grange volunteers are encouraged to think about areas that might be of interest. There is certainly room for job sharing, forming a proper committee etc.

Costumes: At many sites today, costumed interpreters actually take on a role of a real person. At others, they demonstrate activities from the past in appropriate dress. The Grange is slightly different. Our costumes represent a servant's dress and the volunteers take on that position, but not that character. It is important to be in costume as it helps take the visitor back in time and identifies us to the visitor as trained interpreters. Volunteers who are uncomfortable or who are going out later and are wearing make up and nail polish, should wear appropriate casual business dress instead. There are quite a few costumes in the sewing room. If you need a new one, or if yours is out of date, please see Nancy. A sewing bee was held and our stock of aprons was added to.

Interpretation Skills: It was suggested that there should be a training supper devoted to interpretation skills. Although we do not tour people through the house, there are strategies that can be used to engage the visitor and to provoke the visitor to see the past in new ways. Techniques for dealing with difficult visitors would also be helpful.

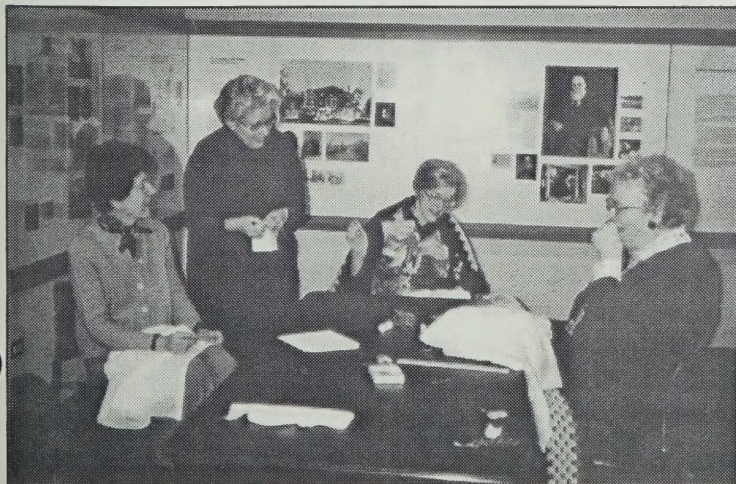
Outhouses and servant's quarters: There would have been a privy somewhere behind the house but we have no idea where. Helvi presented Pleasance Crawford's research on the servant's cottages and pointed out that they did not exist until 1882. Likely in our time period the servants either slept in the attic or lived off the property. Helvi later posted more information in the sitting room.

Kitchen: There was quite a bit of discussion about the need and means to keep the kitchen clean. This was a follow up to November's Day Captains meeting. Late in the day, lighting is a problem and suggestions were made about how to get more light in. Unfortunately, there is no electrical plug in the kitchen to plug in extra light. Volunteers are encouraged to cook from period recipes as this is the best way to animate the space and to add to our knowledge of historic food. Shelves that do not have original artifacts on them should be dusted if there is time and as a way to animate the space. Any implement that has been on the floor should not go onto the table (such as the toe toaster). There needs to be a kitchen workshop for volunteers.

Odds and ends: Much of what we know about the family comes from the archive material in the E.P. Taylor Library. Any volunteer who wishes is welcome to go through that material-- just ask the librarian to bring up a box--start with #1. The training manual for new volunteers has a bibliography that is useful. And, much of what is needed is in The Privileged Few. Talking of which, it was decided at the March executive to no longer sell books and postcards in the house. As The Privileged Few is low in stock, the remaining box will be brought here for new volunteers.

Will there be more contemporary exhibitions in the house? Very likely, but not on the scale of *House Guests*. A number of contemporary artists are interested in developing projects connected with the house--some of these might take place in the space while others might be in different areas. However, there is nothing planned for the near future.

Thanks to everyone for their ideas and suggestions.
Keep them coming.



NO "SINGER" SEWING MACHINE FOR THESE LADIES !

A sewing bee was organized at The Grange on March 4, 2002 by Nancy Lofft, shown second on the left. Fellow volunteers: Linda Tyrell, Elise Alison and Loraine Warren assist Nancy in hand-stitching white aprons for the volunteers. Reasonable attempts are made at The Grange for historic accuracy in sewing our costumes - that includes hand stitching the hem-lines of our aprons, neck scarves, bonnets and dresses.

The Grange Stair Window and The *Fleur de Lis*

There are questions about the etched portion of the stair window in The Grange. Is it the *Fleur de Lis* or does it depict the Prince of Wales Feathers, and if it is *Fleur de Lis*, does it indicate special Boulton affiliation with Lower Canada (Quebec)?

The answer is that it is definitely the *Fleur de Lis* and no, it does not indicate an affiliation with Quebec or France.

The *Fleur de Lis* has a very long history. As well as being the symbol of Quebec it has been seen in France since the fifth century and was adopted as representative of the French Royal family by Louis VII (1120-1180). It was used by France until the Tricolore was adopted. The French have also used it as a brand mark on a criminal! It was included in the Coat of Arms of English kings during the Hundred Years War (1337-1453) and remained there until George III's time.

It is still the symbol of the City of Florence, Italy.



To turn now to the crest. Starting at the top with the rebus (the bolt and the barrel), we have here to consider weapons of war. The famous English long bow fired arrows; the deadly but shorter range cross-bow fired a bolt. This is what we have to correspond to the first part of the Boulton name. To make up the rest of the pun we add the barrel or tun. (tun refers to a certain size of barrel) The bolt is said to enter the tun 'fesseways'.

The rope under the rebus is a 'torse' or 'crest wreath'. It originated in the East and was adopted by the crusaders (c.eleventh/twelfth century) as a scarf to wrap around their helms. The two quarterings of the crest showing the bolt obviously refer to the Boulton family. The two quarterings with the green chevron refer to Mrs D'Arcy Boulton senior's family, Forster. D'Arcy Boulton senior and his older brother Henry married sisters, Elizabeth and Susanna Forster.

- The Grange Research Committee

A Canadian Masterpiece Comes Home

All you lovers of Canadian art have surely read recent newspaper accounts of a Sotheby's sale held on February 25th, 2002. Under the hammer was a Paul Kane painting entitled "Scene in the Northwest - Portrait", done in 1845-46. An amazing price of over \$5 million was realized. The buyer has not been identified.

The subject of the portrait, John Henry Lefroy, born in Hampshire, England, in January 1817, was the husband of Emily Robinson, she of the rosy gown in the back hall of The Grange. As you

are aware, they married in April of 1846 in a joint ceremony with her sister Louisa, dressed in Nile blue, who wed George Allan. The four of them honeymooned together in Europe.

Lefroy had an early aptitude for science and studied practical

astronomy at the Royal Engineers Establishment during a 3 month posting in Chatham. He was one of the first 3 officers chosen for observatories planned in Upper Canada, St. Helena and the Cape of Good Hope. After spending some time on St. Helena, Lefroy was posted in 1842 as superintendent of the Toronto Observatory. The observatory still stands, a small square stone building just south of Soldier's Tower in the

University of Toronto grounds.

One of his assignments in Upper Canada was to locate the Magnet North Pole, and to do so, he trekked over 5,000 miles in the 18 months between May of 1843 and November of the following year. He journeyed as far as Fort Simpson - west of Great Slave Lake.

By April of 1853, he and Emily were back in England having transferred the Toronto Observatory to the provincial govern-

ment. Lefroy was also the President of the Canadian Institute and a Fellow of the Royal Geographical Society.

The marriage of John and Emily was not long, as she died in 1859, having given birth to two daughters and two sons.



Paul Kane's "Scene in the Northwest-Portrait" 1845-46.
(Photo:Globe&Mail newspaper)

He remarried in May of 1860, and retired from the army with the rank of Major General in 1870. The years between 1871 and 1877 were spent as Governor of Bermuda. He made two more visits to Canada in 1877 and 1884. Lefroy was also to serve as Governor of Tasmania in 1880. He lived until 1890.

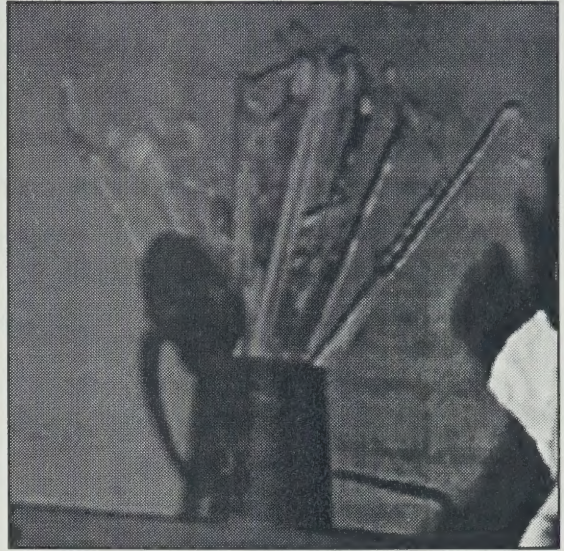
- Submitted by Pat Robertson, Wednesday Evening Volunteer

SPILLS

What is a Spill?

The Oxford English Dictionary defines the word “spill” as a long thin splinter of wood or a thin twisted piece of paper used to light a candle or a pipe. Examples are given of its mention in literature as early as 1821.

Also associated with spills are spill-cases, holders or cups, which the spills were put into and placed on the mantel. The holders were usually decorated and made of brass or porcelain. When spills were replaced with matches, the spill holder was often used to hold spoons.



How to make a Spill.

Materials:

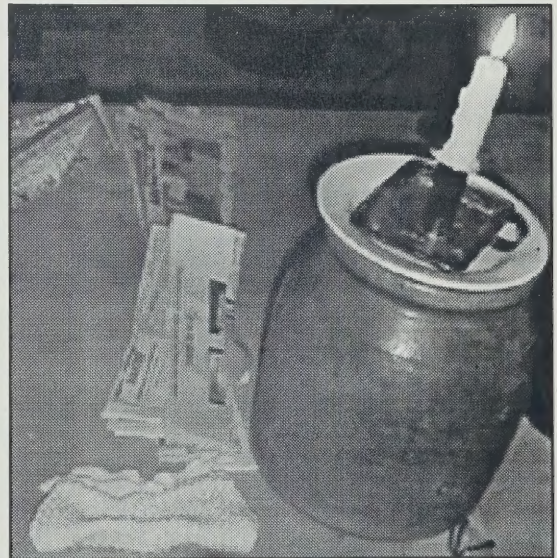
Standard size newspaper (black and white print, no colour)

Damp cloth

Nimble fingers

Step 1:

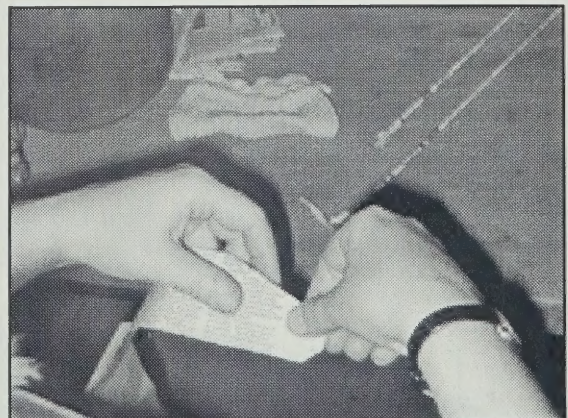
- Tear strips of newspaper to approximately 2 inches wide and 20 inches long or whatever length your newspaper happens to be. A straight edge may be used to assist in tearing the strips.
- Place one of the torn strips of paper on a flat surface. You may want to use a damp cloth to wet your fingertips.



Step 2:

- Starting at one corner, make a very tight roll diagonally. Linda Tyrell, volunteer on the Wednesday evening shift, likes to start at the top left corner. (Corner “A”)
- Continue to tightly roll the paper towards you until you reach the opposite top corner. (Corner “B”) Linda suggests using a damp cloth to moisten her fingers – this helps to get a very tight roll.

So far, you should have a tightly rolled cylinder at about a 45-degree angle at the top corner of the strip of paper. (Corner “B” will become the pointed end of the spill and Corner “A” will lengthen to become the folded end.)



Step 3:

- With the right hand at Corner “B” continue to roll the spill towards you.
- The left hand controls the length of the spill as the right hand continues to roll it. So, the right hand keeps a tight roll while the left hand leads the paper to reach its length.
- When all of the paper is rolled, fold the left end of the spill over twice to prevent it from unrolling.

Tricks of the Trade:

- Always start with a “diagonal” roll otherwise the result will be an extremely short useless roll of paper.
- Always start with a very tight roll. This ensures a sturdy result that your hand can hold onto.
- Rolling the spill too loosely will produce a poor spill that becomes awkward and dangerous when lit.



Lighting With The Spill:

- The spill is used to safely get a flame from a glowing coal or to transfer a flame from a fire to a candle.
- It must be long enough so that the user does not burn herself.
- The spill is held twisted end (or pointed end) downward in the fire until it ignites.
- The user then brings the spill to the candle to light it. Because the spill is long, it can be used to light more than one candle or other items such as a pipe.



Written By
Wednesday Evening Volunteers:

Linda Tyrell
Francine Dion Holdom
Elaine Maloney
Justin Blathwayt (photographs)